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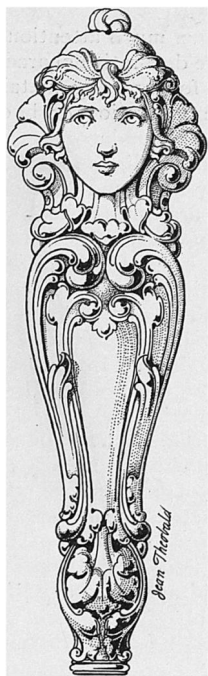
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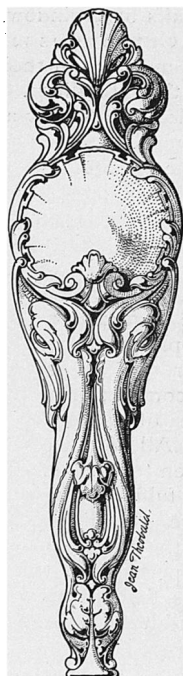
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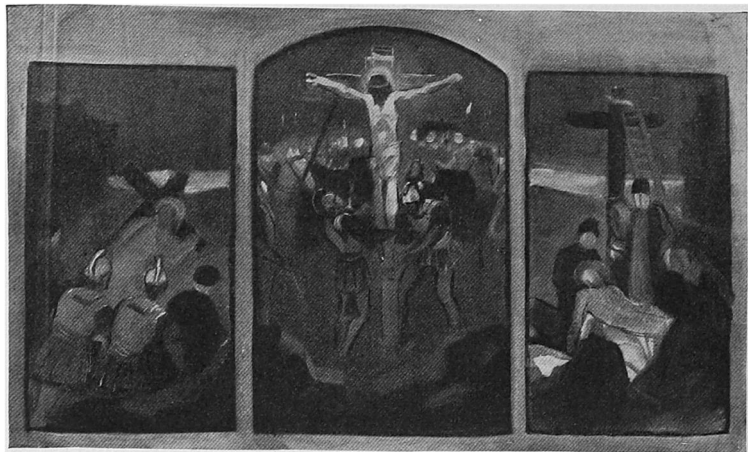
BELT CLASP

HANDLE FOR
MANICURE SET

CHATELAINE HOLDER

HANDLE FOR
MANICURE SET

DESIGNS FOR SILVER WORK
BY JEAN THEOBALD, ATTLEBORO, MASS.



THE CRUCIFIXION, COMPOSITION BY J. C. BRANDER

A SCHOOL WITH A PURPOSE



A POSTER GIRL
BY G. GOODWIN

A well-defined purpose is perhaps more essential in art than in any other study. The slow acquirement of artistic skill and the fleeting passage of time are the subject of a truthful proverb. If a student in art does not early decide what line of art and what special branch of that line he wishes to pursue, he will soon find himself distanced by others, who, though possessing less brilliant minds and less aptitude, have known how to economize their efforts by giving them a definite direction.

In the business center of Chicago there is an art school which at certain hours of the day has the general appearance of the art department of a newspaper in full blast. There are bustle and zest in the work of the pupils which suggests pleasurable employment rather than the routine grind of study. The school was established but a little more than a year ago, but in that time it has attained an enviable position among the art schools of the country.

Its name, the School of Illustration, indicates its line of work and instruction, and one of the chief causes of its success is the definite direction it gives to the studies of its pupils.

While the pupils of most other art schools may work away for years with only vague notions of what use they will make of the knowl-

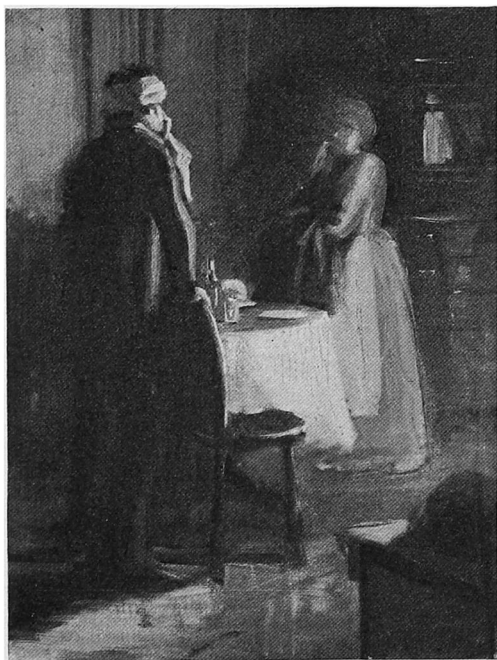


ILLUSTRATION FOR "THE INVISIBLE MAN"
BY ROSE SCHOENBRUN

edge they are acquiring, the pupils of this school have settled this question before they enter it, and can consequently unite their energies on a single purpose.

One often meets with young people who seem to look upon studentship as a profession, and the acquisition of a knowledge of the technique of drawing and painting as an end rather than a means.

Even in the famous art schools of Europe there are the *piliers d'atelier*, who waste precious years in acquiring a means of expression and who never had or will have ideas to express.

The instruction which the pupils of the School of Illustration receive is, first of all, practical. It is based upon Mr. Holme's intimate knowledge, acquired from long experience in the newspaper business. In newspaper illustration the fundamental principles of all illustration are intensified through the simplicity and directness with which it must be done.

A newspaper artist who is successful must know, above all, what to illustrate in a story, to be able to choose the salient news features which will make the best pictures; then he must know how to present it in a clear and forcible way by simple and direct methods which the limitations of cheap reproduc-



A NEWS PICTURE, BY H. VALLEY

tion and rapid printing prescribe. He must also have an appreciation of beauty, which is the source of all decorative sense. In other words, newspaper illustration is the essence of illustration.



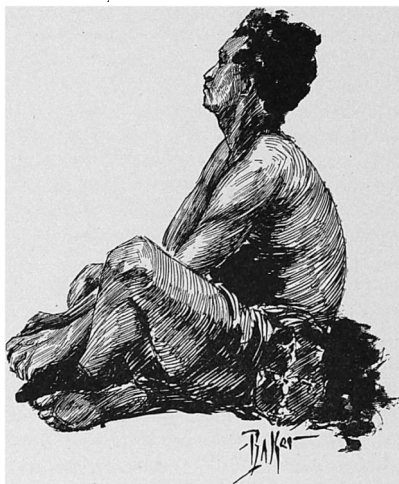
SKETCH
BY S. STOLTZ

Without having made a study of modern methods of instruction, Mr. Holme, from his broad experience as a wood-engraver, reporter, zinc-etcher, newspaper-illustrator, and from his excursions into other branches of art, such as etching, lithography, water-color, and oil-painting, has evolved a method of instruction based upon the most advanced ideas of modern art, with especial application to the requirements of illustration.

His aims may be summarized into teaching his pupils to think, to work with a purpose, to make pictures, and to arrive at these results as directly and quickly as possible. The classes in newspaper illustration are not only taught drawing, but are taught, in classes conducted by Mr. Holme, what to draw, and are given practical experience in newspaper work through assignments of the identical nature of those which a managing editor daily gives to the artists on the staff of his paper. They are not only given clippings from the daily press which they are expected to illustrate, but they are sent to see the real events which go to make up the items of the news of the city's daily life, in streets, police stations, courts, morgue, or scenes of fire, accident, or demonstration. They are taught the use of various mediums suitable for reproduction, and a great deal concerning the processes of reproduction through practical experiment.

A camera, dark-room, stereotyping plant, and printing presses are included in the equipment of the school, as well as a stereopticon for the demonstration, with the aid of enlargements on a screen, of the technical methods used by successful illustrators.

The chalk-plate process of reproduction, which was one of the first successfully used in newspaper illustration, is still a popular one with the editors of



A ZULU MODEL, BY FLORENCE BAKER

papers whose circulations will not permit the luxury of a zinc-etching outfit. Pupils of the school who desire to learn this process are furnished with plates and drawing tools, and with the aid of the stereotyping outfit and printing press may see the result of their work as it would appear in the columns of a newspaper.



AN "AD"
BY W. SAWYER

tion might fail, a knowledge of the principles of caricature will triumph. Assignments are given in this class to produce something humorous and original, of a given size and shape on such subjects as are periodically suggested by the change of the seasons, or to illustrate humorous articles, or to caricature persons in public life. Caricature is the foundation of illustration, and the history of the art shows that the master illustrators have almost without exception at one time or another made drawings in a humorous or satirical vein. Abbey, Menzel, Vierge, Doré, Frost, Pyle—these are some of the well-known artists whose caricatures alone would serve to establish their reputations. Illustration deals with characteristics; caricature consists in their exaggeration. A child's first drawings are caricatures, because in the struggle to express ideas all but the main features are lost sight of.

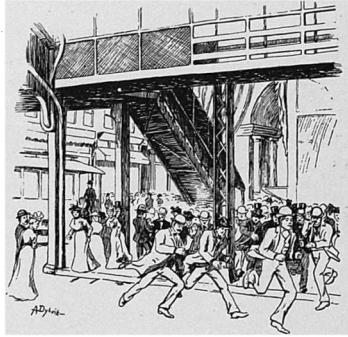


A CARTOON, BY H. VALLELY

Another indispensable and also a lucrative branch of newspaper illustration, pen-and-ink portraiture, is specially taught in classes conducted by J. Lilleso.



PORTRAIT
BY JESSIE CLOUGH



CHASING A PICKPOCKET
BY A. DYBVIK

Special attention is paid to the technique of pen-and-ink drawing in this class. The use of attractive and expressive lines, and a workmanlike handling of the pen in order to insure reproductions that will print, drawing over silver prints and their manipulation, are a few of the important things taught in this class. Once a week an afternoon is given to the study of the principles of perspective and to perspective drawing.

In addition to the regular classes, Mr. Holme gives frequent talks to the classes on the theory of the newspaper, taking up such subjects as "Assignments," "What the Editors Want," "What the Readers Demand," "The Worth of a Picture from a News Standpoint," "The Printing Quality of Drawings," etc. Pupils are taught also to keep abreast of the general art movement by a study of art, artists, and their work by writing biographical sketches illustrated by drawings reproducing their work. They are expected to know something of Manet and Watts, as well as Mucha and Steinlin or Davenport, and Lederer.

In newspaper work a cut is either printed or not; there is no middle course. All work done by the pupils is marked as either good or bad. Two rival city editors are frequently appointed from the pupils, who are expected to pick staffs of artists, give out assignments, and see that work is ready at a given time for "going to press."



CARICATURE
BY F. M. COOVER

A branch of the school devoted to higher illustration includes instruction under Joseph C. Leyendecker in composition, drawing in various mediums for book illustration and designing, and a life class, instructed by Edgar Cameron. This department is a prominent feature of the school, and its aim is to afford an opportunity to those who, from inclination or natural ability, desire to enter upon a higher field of illustration than newspaper work. For women especially, whose finer sensibilities and natural delicacy often place them at a disadvantage in the arduous work of a newspaper artist, this class affords special opportunity to apply their talents to more advanced work, suitable for magazine and book illustration. Mr. Leyendecker's teaching is based on the methods successfully employed by him.

In connection with its other work, this class receives instruction from F. W. Goudy in artistic letter designing in its application to the decoration of a printed page and to the making of book covers, book plates, etc. It is essential to good design in book-cover work that the artist should recognize the technical

limitations and possibilities in order to work in sympathy with his materials. Simplicity in design is an essential attribute to dignity, and a book cover should always be dignified. Mr. Goudy has established a reputation by his book covers, and in his work as a designer of type.

A close blending of the artistic with the practical in the work of the class is found in its study of commercial decorative design. Will Carqueville, the instructor, is the chief designer for an important lithographing establishment, where his daily work consists to a considerable extent in trying "to please the customer," without turning a deaf ear to the voice of his artistic conscience. In his work in this class Mr. Carqueville teaches the application of design to commercial purposes in a direct and common-sense way.

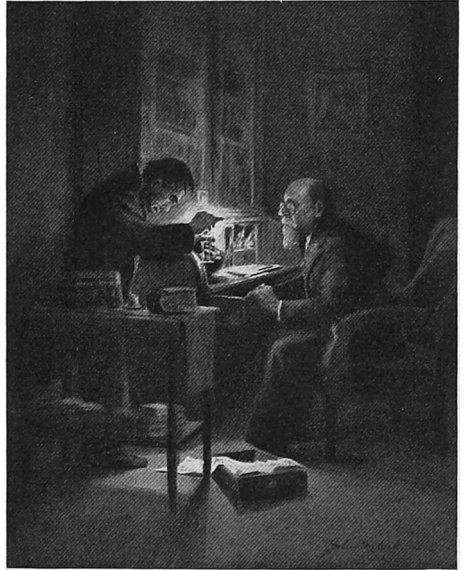


ILLUSTRATION FOR "DR. JEKYLL AND MR. HYDE"
BY EGBERT N. CLARK

An elementary class in drawing, intended to prepare students who have had no previous instruction for the work of the newspaper and higher illustration classes, is under the tuition of Edgar Cameron.

Teaching drawing by mail is an innovation of recent date which has been adopted by this school with marked success. Its course consists of ten lessons, each treating of a special subject and accompanied by complete instructions for preparing certain work. The drawings are sent to the school to be criticised, and returned to the pupil.

A carefully selected art library and the files of current illustrated periodicals afford the pupils opportunity to keep in touch with the progress and development of illustration.

This briefly describes a school which by its serious intention and original methods has become an important factor in the artistic development of the West, and is so progressive that even before this article is printed new departments may have been added to it.

E. S. C.



THE SONG OF THE
SHIRT
BY EGBERT N. CLARK